Rinnce na h-Éireann

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A SIMPLIFIED WORK ON THE PERFORMANCE OF THE DANCES OF IRELAND

(WITH DIAGRAMS)

PUBLISHED BY

The Gaelic League of the State of New York

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PREFACE

Now that the movement for the study of Irish figure dances in New York and vicinity has become so widespread, a short history of its inception and growth will doubtless be of interest.

Six years ago the Four Hand Reel, Eight Hand Reel, Rinnce Fada, Four Hand Jig, High Caul Cap and the other Irish figure dances were unknown in this city. In the summer of 1902 a member of the New York Philo-Celtic Society revisited Ireland and found that the Gaelic League, besides reviving the Language had brought to life here and there throughout the country, some of the beautiful figure dances which had been forgotten in most parts of Ireland for more than half a century. One of the prize winners in the Four Hand Reel Competition at the Munster Feis in that year wrote a detailed description of the Four and Eight Hand Reels and Rinnce Fada, and as a result these dances were introduced into New York in October, 1902, by

THE NEW YORK PHILO-CELTIC SOCIETY.

The Philo-Celts established an Irish dancing class. Progress was slow at first, but after several public exhibitions of the dances were given, their gracefulness and Irish character attracted the members of other Gaelic League Branches, and in the winter of 1903, more commodious rooms became a necessity. On this account, and with a view to giving more prom-

inence to the propagation of these dances, the Philo-Celtic Society suggested the formation of an independent Irish dancing organization. Thus the

CUMANN NA RINNCE

was established in February, 1904. Membership increased, exhibitions of the dances became more frequent at Irish social gatherings, and they came rapidly into favor. Apathy and even opposition were encountered in some quarters, however, where support should have been gladly given. The Irish dances in vogue at that time were never featured on programmes except on rare occasions; that is, outside of Gaelic League circles. A sad state of affairs existed, but the merits of the figure dances and the enthusiasm of Irish Irelanders carried them to success. To-day the dance programmes of Irish Societies give evidence of the great change that has been brought about.

Later on, other Irish dancing classes were established in various parts of the City under the auspices of Gaelic League Branches and Irish County Organizations:

Craobh Naomh Breandain.
The Monaghan Men's Association
The Brooklyn Philo-Celtic Society.
The Harlem Gaelic Society.
The Brooklyn Gaelic Society.
The Yonkers Gaelic Society.
The Cumann na Rinnce of Brooklyn.
The Greenpoint Gaelic Society.
The Orange (N. J.) Gaelic Society.
Craobh Colum-Chille.
The Fermanagh Men's Association.

The Cork Men's Association.
The Gaelic Society (New York).
The Louth Men's Association.
The Meath Men's Association.
The Armagh Men's Association.
The Sligo Men's Association.
The Tyrone Men's Association.
The Sinn Fein Literary Society.

After a while it became apparent that the Four Hand Reel, as originally taught here, differed in a few details from that generally in vogue in Ireland. The necessary changes were adopted by some of the classes and not by others, and one or two adopted a style peculiar to certain localities in Ireland. As a result, when members of the various classes met at any one place to participate in the dances, the lack of uniformity was evident, and this constituted a serious barrier to their popularity and spread. The Gaelic League of the State of New York, realizing the danger, suggested that a conference be held, to which each society engaged in the work of teaching the Irish figure dances might send three delegates with power to act, for the purpose of adopting a uniform method. The call was issued by Cumann na Rinnce, and thus was constituted in March, 1906, the

"IRISH DANCING CONFERENCE."

The delegates to this Conference included prize winners at the Oireachtas of 1902 and at many Feiseanna throughout Ireland, as well as those most intimately associated with the propagation of the dances in this city. Frequent meetings were held during the spring of 1906, and were resumed in Sep-

tember of the same year. All available authorities on Irish Dancing were consulted, but the one to which the Conference is chiefly indebted and to which it takes pleasure in giving due credit is "A Handbook of Irish Dance," by J. G. O'Keeffe and Art O'Brien. In this "Handbook" sixteen "figures" are given, but none are specified as belonging to any particular dance. Certain of these figures have, however, been identified in Ireland with some of the dances, as evidenced by members of the Conference who participated in them there. The Conference has, after thorough deliberation, assigned to the remaining dances the other figures, and additional ones not specified in the work referred to. Thus a distinct individuality has been given to each dance.

The dances of a nation undergo changes from time to time, and those of Ireland have not been an exception in this respect. The modifications made in the latter in recent years have added to the attractiveness of the dances without interfering with their distinctive Irish character, and have been incorporated in the present volume.

The detailed directions given, have been suggested by a thorough understanding of the difficulties encountered by beginners. Practical knowledge gained in teaching the dances has shown the necessity of them. Those who desire to become proficient in the Irish dances and to assist in propagating a knowledge of them, are urged to carefully study the preliminary remarks as well as the instructions given for each dance. The movements described are simple, but patience is necessary for their proper interpretation and execution.

Rinnce na h-Éireann.

On the completion of the work of the Conference and the approval of its manuscripts by the Executive Committee of the Gaelic League of the State of New York, the latter body undertook the publication of "Rinnce na h-Eireann." The Gaelic League and the Irish Dancing Conference always had the following objects in view:

1. To adopt a uniform method of performing the Irish Figure Dances.

2. To publish this method in book form with such explicitness that a knowledge of the dances may be acquired even by those who do not know the rudiments of Irish dancing and who may not be able to obtain the assistance of a teacher.

3. That, as a result, these beautiful dances of Ireland may be widely studied and brought into the every-day life of the Irish people (primarily) in this country; that this knowledge may lead them to become more interested in the welfare of our motherlanu, and to study her language, history, etc.; and that, when the general American public comes to know and appreciate these dances, the art will stand as another monument to the elevating influence of the Irish race on American character.

INTRODUCTORY REMARKS

Irish Figure Dances are very graceful when danced properly. This implies that the learner must first cultivate the graceful movement of the body. To this end the following must be strictly observed:

(1) Stand erect and allow the arms to hang easily with the forearms slightly behind the hips, palms turned backwards. This applies on all occasions except when the hands are used as otherwise instructed (for chain, etc.), in the directions given for each dance.

(2) Dance on the toes and ball of each foot.

(3) Step lightly and with elasticity.

(4) The different steps must be performed accurately and danced exactly to the time of the music.

(5) In each dance, each set of four, eight, etc., has an allotted space. This space should never be exceeded nor position of set deviated from, and the form of each particular part of the dance—a square, circle, etc., should be strictly adhered to in accordance with the directions.

(6) In the lead around, chain, etc., the hands should be held almost on a level with the shoulders.

(7) In *all* cases where the gentlemen take ladies' hands, the ladies should keep *palms* of their hands turned *downwards*, except in the finish of the Four Hand Jig and Eight Hand Jig.

Rinnce na hÉireann.

With the exception of the Rinnce Fada and Six Hand Reel the dances given in this book are divided into four parts, viz.:

(a) Lead around.
(b) Body.
(c) Figures.
(d) Finish.

TUNES

The following are a few of the tunes suitable for the dances given:

Reels: "The Blackberry Blossom."
"The Heathery Braes."
"The First of May."
"The Star of Munster."
"Bonny Kate."
"The Dublin Reel."
"The Shaskin Reel."

("The Rakes of Mallow" is a good tune for beginners to practice the side step to.)

High Caul Cap—Reel Time:
"The White Cockade."
"My Bonny Boy."

Jigs and Rinnce Fada:
"The Top of Cork Road."
"The Connaughtman's Ramble."
"The Boys of Kildare."
"Haste to the Wedding."

Reels are "3-4" time and Jigs "6-8." For the figure dances they should be played "lively" but not *too* fast.

Rinnce na h-Éireann.

"LEADING COUPLE."

The Leading Couple is the one nearest the music. Should the couples stand with sides towards the music, the leading couple is that of which the gentleman's left hand is nearest to music.

When more than one set is dancing, all sets should be in line. Rows of sets should be parallel to one another. These rules make the dances attractive from a spectacular point of view.

"ORIGINAL POSITION."

The position occupied by partners when ready to start the dance.

"1-2, 3, 4 STEP."

This step while simple, is very important. Study remarks regarding carriage of body, on page 6. Dance on the toes and ball of each foot. The heels must not touch the floor. The first 1-2, 3, 4 step is always commenced by stepping forward with the right foot.

(a) Step forward with the right foot, hopping on the left foot while doing so (1-2); raise left foot slightly and bring it down with the toe almost at heel of right foot (3); step forward a few inches with the right foot (4).

(b) Next, step forward with the left foot, hopping on the right foot while doing so (1-2); raise right foot slightly and bring it down with the toe almost at heel of left (3); step forward slightly with the left foot (4).

(c) Step forward with the right foot again hop-

ping on left foot while doing so, and repeat as above (a).

In dancing the 1-2, 3, 4 step do not *slide* the feet, but *step* on the floor.

Each 1-2, 3, 4 represents one bar of music.

"SEVEN STEP."

This is a part of the "side step" which, as the name signifies, is danced sideways. Study remarks on page 6 regarding carriage of body. While dancing sideways, the dancer must face *straight ahead.* The feet must point forward as much as possible, and not sideways.

(a) **Seven Step to Right**

Stand with feet together, right foot slightly in advance.

1. Spring off both feet, raising the entire body slightly off the floor, land on both feet (on the ball of each foot) at the same time, with right foot in front; the toe of the left foot should now be immediately at right hand side of right heel. This counts one.

2. Step on the right foot to the right about 16 inches, throwing the weight of the body on left foot, while so doing, and stepping on the right toe. This counts two.

3. Step on the left foot to the right, bringing the left toe immediately to the right-hand side of the right heel.

4. Step on the right foot to the right, about 16 inches, as for 2.

5. Step on the left foot to the right, as for 3.

6. Step on the right foot to the right, as for 2.
7. Step on the left foot to the right, as for 3.

(b) **Seven Step Back to Left**

The left foot is now behind. Throw the weight of the body on the left foot; spring off it, thereby raising the entire body slightly off the floor, take the right foot behind and land on both feet (on ball of each foot) at the same time (1). In changing the position of the feet, the right toe should be placed immediately to the left of the left heel.

Then step on the right toe, to the left, about 16 inches, throwing the weight of the body on the right foot in so doing, that is, the foot behind (2).

Right toe (3); left (4); right (5); left (6); right (7).

(c) **Seven Step to Right Again**

Spring off the right foot (the foot behind), throwing the weight of the body on it, and raising the body off the floor, take the left foot behind, and land on both feet (ball of each foot) at the same time (1). Proceed as in (a).

"TWO THREES."

These are usually danced after the seven step. As gentlemen commence the seven step to the right, the first "3" is the same as the first three movements of the "seven-step to the left," except that in dancing the "3" the dancer moves but slightly to the left. The second "3" is the same as the first three movements of the "seven-step" to right again, except that the dancer moves but slightly to the right. Because of the fact that the "two threes" are usually danced

without moving any considerable distance to left or right, they are termed "two *short* threes."

As the ladies usually dance the seven-step to left in the figure dances, the first "3" is the same as the first three movements of the "seven step to right again," and the second "3" the same as the first three movements of the "seven-step to left" with the exceptions noted above.

"POINT."

The "Point" is but the initial move in the "rising step" of the jig. For brevity, the term is used.

Point with Right Foot

See preliminary instructions regarding carriage of body, etc., on page 6.

Hop on the left foot, raising the body completely off the floor, land on both feet at the same time, with right foot in front (1); hop on the left foot, and at the same time raise the right foot and kick it out in front (2); hop a third time on the left foot, and at the same time take the right foot back while off the floor; then beat 1, 2, 3, 4 by putting down the right foot behind, raising left at same time (1), put down the left foot in front, raising the right (2), put down right behind (3), left in front (4).

Point with Left Foot

Hop on the right foot, raising the body completely off the floor, land on both feet at the same time, with left foot in front (1); hop on right foot again, and at the same time raise the left foot and kick it out in front (2); hop a third time on the right foot, and at the

same time take the left foot back while off the floor (3), then beat 1, 2, 3, 4 by putting down the left foot behind, at the same time raising right (1), put down right in front, raising left (2), put down left behind, raising right (3), put down right in front (4).

"CLASP HANDS."

Gentleman takes lady's right hand in his right, and left hand in left—right hands over left. Hands should be held almost on a level with shoulders. Keep elbows close to body.

"JOIN HANDS."

Gentleman takes lady's left hand in his right, and her right hand in his left.

"TURN TO THE RIGHT."

This means that the dancer turns the body in the direction of the right-hand side.

There are some parts in the dances where this term is apt to be misinterpreted.

"TURN TO THE LEFT."

The dancer turns body in the direction of the left-hand side.

"DANCE AROUND."

Couple clasps hands as above. Keep the fore-arms rigid. Partners revolve one complete turn, dancing the 1-2, 3, 4 step twice.

"DANCE AROUND TWICE."

Revolve two complete turns, dancing the 1-2, 3, 4 step four times.

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"TURN."

Gentleman takes lady's right hand in his right (or left in left, as the case may be), and retaining hands, they dance around once to position.

"TURN HANDS OVER."

Lady and gentleman stand side by side, lady at gentleman's right. Clasp hands. Gentleman raises his right arm back over lady's head, retaining lady's right hand, lady at same time turning her body slightly to the right. The gentleman raises his left arm immediately after the right over the lady's head, retaining her left hand; in so doing, the lady at same time continues to turn her body to right. Both partners come to rest in original position, with hands still clasped, but, after the turn the left hands will be over the right hands. While turning hands over, ladies and gentlemen dance "two short threes."

Note.—In the "hands over" in the first part of the "lead around," the gentleman also turns his body to the right and comes to rest at the right-hand side of partner. (*See page* 14.)

"SALUTE."

Each couple with hands "clasped" or otherwise joined, depending on the dance, bows to the couple directly opposite them, *just as the measure of the music ends.*

CÓR CEATRAIR

(FOUR-HAND REEL.)

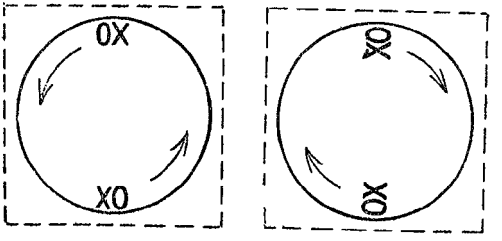
O X Opposite couple

X O Leading couple

Two couples stand facing each other, about five feet apart. See note on page 8 as regards the "leading" couple.

LEAD AROUND.

Partners clasp hands; each couple dances 1-2, 3, 4 step six times in a circle, gentlemen left arm to left arm. (Step forward with right foot at the commencement of the first 1-2, 3, 4.) At the end of these six bars each couple reaches own place, gentlemen on inside; and all are at right angles to the position occupied before starting the dance. (When leading around, partners should look straight ahead, bodies in line with one another, and not tilted.)



At the next two bars each couple "turns hands over" (see note), gentlemen coming to rest near centre of circle, with partners on their left-hand side. Couples are now in position to lead back in the opposite direction to that in which they first danced. All lead back, dancing 1-2, 3, 4 six times, gentlemen right arm to right arm, and dance around into original position at the next two bars. Release hands. (16 bars.)

BODY.

Seven and Two Short Threes

Each individual dances around the four sides of an imaginary six-foot square, ladies to the left in front of gentlemen, and gentlemen to right behind ladies.

(1) Each lady dances seven-step to *left* in front of partner; each gentleman at the same time dancing seven-step to *right* behind partner. This brings each to the corner of the square. All dance one "3" in this position, gentlemen facing "opposite" ladies. All now dance another "3," and, when commencing to do so, the gentlemen quarter-turn their bodies to the left, and ladies quarter-turn their bodies to the right, partners thereby coming face to face; the second "3" is danced while in this position.

All are now in position to dance along the second side of the square.

(2) Ladies seven-step to left again in front of gentlemen, gentlemen at same time seven-step to right behind ladies; all dance one "3" in this position, at the corner, facing own partners; all quarter-turn

bodies as before and dance another "3" still at the corner but facing "opposite" ladies and gentlemen.

All are now in position to dance along the third side of the square.

(3) All seven-step again, ladies to left in front, and gentlemen to right behind; dance one "3" in this position at corner, quarter-turn bodies and dance the second "3" facing own partners.

All are now in position to dance along the fourth side of the square.

(4) All seven-step again; ladies to left in front, gentlemen to right behind; dance one "3" in this position, quarter-turn bodies and dance the second "3" facing "opposite" ladies and gentlemen.

Each dancer is now at own side of set, but is still at the corner of the square.

Four Sevens Each dances these at *own* side of set.

(1) Each gentleman seven-steps to right behind partner, lady at same time seven-steps to left in front.

(2) All seven-step back to place, gentlemen dancing to left in front of partners, and ladies dancing to the right behind.

(3) Ladies seven-step to left in front of partners, and gentlemen to the right behind.

(4) Ladies seven-step to the right behind partners, gentlemen to the left, in front.

All are now back to original positions.

Note—In dancing the "seven and two-threes" and "four-sevens," care must be taken to preserve the form of a square. Always remember to hop on the foot behind when changing the feet in dancing the sevens and threes.

Right Hands Across in Center

Lady gives right hand to opposite lady, and gentleman right hand to opposite gentleman, ladies' hands above gentlemen's. In this position dance 1-2, 3, 4 step to right to place (4 bars), each gentleman then clasps hands with partner; dance around twice (4 bars), coming to rest in original position.

Dance Down Center

Partners of leading couple clasp hands, and face each other. Partners of opposite couple separate and face each other. Each couple seven-steps to opposite position, the leading couple passing down the centre between the "opposite" couple (2 bars). At the end of the seven-step the leading couple release hands.

All then dance two threes, ladies on outside, and this brings each lady at right-hand side of her partner and facing him. In dancing the first "3" each gentleman quarter-turns body to right, and each lady to right. This brings partners practically back to back, gentlemen facing in towards one another. In dancing the second "3" gentlemen again quarter-turn bodies to right, and ladies to their right. Partners are now face to face, at the side of set vacated by other couple, and in position to dance back to place. (2 bars).

Partners of "opposite" couple now clasp hands. All seven-step back to own side of set, "opposite" couple dancing in centre this time. At the end of the seven-step partners of "opposite" couple release hands. All four now dance two threes, as above (gentlemen on inside) coming to rest in original positions (4 bars).

Right Hand Chain

The 1-2, 3, 4 step is danced throughout this. Each gentleman and the lady standing opposite him advance, give right hands and advance beyond one another. Gentlemen continue advancing to their right and ladies to their left, give left hands to partners, and continue to advance, gentlemen to right and ladies to left, give right hands to opposites; continue to advance, gentlemen to right and ladies to left, give left hands to own partners and, *facing* partners, advance into original positions (8 bars).

This completes the body.

FIRST FIGURE.

Leading gentleman and opposite lady advance (1-2, 3, 4 step), give right hands, turn (see page 13), lady returns to place, gentleman returns and gives left hand to left hand of partner, turn, lady returns to place; both gentlemen advance to centre, link right *arms*, dance around one and a half turns, each then gives left hand to opposite lady, turn, gentlemen passing back to back, return to partners, each gives right hand to partner, turn in place; gentlemen advance to centre again, link left arms, dance around once, each then gives right hand to partner's right hand, turn into original position (16 bars).

"Opposite" gentleman repeats the above, giving right hand to "leading" lady, etc. (16 bars).

REPEAT BODY.

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SECOND FIGURE.

Leading lady and opposite gentleman advance towards one another, lady on inside, dance round each other, *keeping back to back*, and dance (1-2, 3, 4 step) backwards to place (4 bars); all four give right hands across in centre (ladies' hands on top), dance 1-2, 3, 4 step to right, into place, release hands (4 bars); each gentleman clasps partner's hands, dance around in place (2 bars), release hands; each gentleman advances and gives left hand to left hand of lady opposite, turn (each lady returns to place), gentlemen passing back to back return to partners, give right hands to partners' right hands and turn into original position (6 bars).

Opposite lady and leading gentleman repeat the above (16 bars).

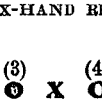
REPEAT BODY.

FINISH.

All give right hands across in centre, advance, dancing 1-2, 3, 4 step to right (3 bars); release hands, give left hands across and return to left to place (3 bars); partners clasp hands and dance around once in place (2 bars); lead around in circle, gentlemen with left arm to left, to place (6 bars); turn partners "hands over," retain hands clasped, salute (2 bars).

Cón Seisín

(SIX-HAND REEL.)



Position

The set consists of two gentlemen and four ladies; one gentleman and two ladies as partners on each side, as shown in diagram.

Advance and Retire

Each gentleman takes hold of left hand of lady on right and right hand of lady on left (see page 6, notes 6 and 7). Each side holding hands advances (2 bars), retires (2 bars), advances again (2 bars); ladies now join hands (No. 1 with No. 3, No. 2 with No. 4), and all six retaining hold of hands, retire forming a circle (2 bars).

Dance in Ring

All six dance around in a ring to right (6 bars); retain hands, dance two short threes in place (2 bars); dance back to left to position (6 bars), dance two short threes (2 bars). Sides separate and assume position shown in diagram.

Advance Two

Each gentleman faces and clasps hands with lady on right, they dance seven-step towards opposite side to place occupied by the lady opposite; then dance two threes and at the same time half-turn bodies on left, to get into position to return to place; each lady on left meanwhile dances seven-step to right at her own side, and two threes in position vacated by her lady partner (4 bars). The gentlemen and ladies who have hands clasped now seven-step back to place and dance two threes turning body to left into original positions; meanwhile the other ladies dance seven-step to left to original positions, and two threes in position (4 bars).

The gentlemen now turn quickly to ladies on left, clasp hands. The above movements are repeated (the ladies on right now dancing seven-step to left) (8 bars). All are now in original position.

Link Arms

Each gentleman links *left arm* with lady on left, turn (2 bars); then passes to lady on right, link right arms, turn (2 bars); returns to lady on left, link left arms, turn (2 bars); passes back to lady on right, link right arms, turn into original positions (2 bars).

Side Step to Centre

Ladies on right dance seven-step to left, in front of gentlemen, and ladies on left seven-step to right behind (thus exchanging positions), gentlemen at same time dance two short threes in place (on the second three the gentlemen should quarter-turn bodies to left) (2 bars); gentlemen dance seven-step to right

to opposite positions, passing face to face, the ladies at the same time dance two short threes in new positions (2 bars). Ladies seven-step back to place (the lady who first danced in front of her gentleman partner now dances behind the other gentleman and vice versa), gentlemen at the same time dance two short threes in new positions, half turning to left (2 bars); gentlemen now seven-step, passing face to face, back to original positions, and ladies at same time dance two short threes in original positions (2 bars).

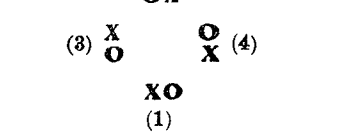
REPEAT THE FOREGOING ONCE.

FINISH.

All give right hands across, gentlemen's hands in centre, dance 1-2, 3, 4, step around (3 bars); sides separate and the three partners on each side quickly join hands, forming two circles, and continue to dance in same direction (to left in circle) to original positions (5 bars); all give left hands across, dance 1-2, 3, 4 around (3 bars); each set of three partners join hands, forming two circles, dance around in same direction (to right in circle) into original positions salute (5 bars).

cón ócṫaiṙ

(EIGHT-HAND REEL.)



All clasp hands as in Four Hand Reel, lead around (6 bars); turn ladies "hands over," (2 bars); lead back (6 bars); dance around into position (2 bars).

BODY.

Sevens, Threes and Chain

Gentlemen seven-step to right behind their partners, ladies at the same time seven-step to left in front of their partners (2 bars); all join hands forming a circle, dance two short threes (2 bars); gentlemen again seven-step to right behind ladies on right, and ladies at same time seven-step to left in front of gentlemen on their left (2 bars); all join hands and dance two short threes (2 bars). (See page 6, No. 1.) Each gentleman now gives right hand to lady on his right, then chain with left hand to left hand of next lady on right (2 bars). The partners of each couple are now facing one another, all dance two short threes without joining hands (2 bars); couples

clasp hands and return to place in the direction in which gentleman was moving (4 bars).

Gentlemen Advance and Cross

Each gentleman advances (1-2, 3, 4 step) in front of his own partner, circles around behind lady on right of his partner and returns in front of her, giving left hand to partner and turning into position. (When the gentlemen have advanced in front of their partners, each lady immediately advances slightly towards centre and slightly to her left and dances short threes) (8 bars). The four gentlemen give right hands across in centre, go full around (ladies dancing short threes in position), each gentleman gives left hand to left hand of lady on left of his own partner, turn, returns to partner, giving right hand, and turns partner in original position (8 bars).

Back to Back

Leading and opposite couples join up with couples on their right (couple No. 1 with No. 4, No. 2 with No. 3) as follows:

With right hands clasped each couple gives half turn, gentleman No. 1 gives left hand to lady No. 4, gentleman No. 2 to lady No. 3, and so on (2 bars). Gentlemen are now facing out from each set of four, and ladies facing in; while in this position with hands joined, all dance two short threes (2 bars); all release right hands, each gentleman turns lady on his left (2 bars); returns, giving right hand to partner (gentlemen passing each other back to back) all half-turn into original position (2 bars). Release hands.

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Right and Left

Leading and opposite gentlemen exchange places with gentlemen on their left (No. 1 with No. 3, No. 2 with No. 4), dancing seven-step to left, passing each other face to face; while gentlemen are dancing seven-step, ladies dance two short threes in position (2 bars). Ladies now exchange places, following partners, dancing seven-step to right and passing face to face; gentlemen at same time dance three short threes in new positions, turning bodies to right to get into position to return to place (2 bars). At the next two bars gentlemen seven-step to left, back to place, passing face to face, and ladies dance two short threes in new position, turning bodies to left to get into position to return to place (2 bars). Ladies now seven-step to right, back to place, passing face to face, and gentlemen at the same time dance two short threes in original positions (2 bars).

FIRST FIGURE.

PART I.—Leading and opposite couples dance with couples on their left.

Circle and Cross

Partners of couple No. 1 clasp hands, seven-step to gentleman's left towards couple No. 3, end with two short threes (4 bars); release hands, pass between couple No. 3 and circle around them—lady around gentleman No. 3 and gentleman around lady No. 3, meet again in front of couple No. 3 (4 bars); all four give right hands across, dance 1-2, 3, 4 around (4 bars); each gentleman now clasps hands with own

partner and each couple dances around into original position (4 bars).

Couples No. 2 and No. 4 dance same movements at the same time.

PART II.—Leading and opposite couples now dance with couples on their right, but the side couples assume the leading parts. Couple No. 3 seven-steps towards No. 2, couple No. 4 towards No. 1 (16 bars).

REPEAT BODY.

SECOND FIGURE.

Right Hands in Centre

The four ladies give right hands across in centre, dance full around (1-2, 3, 4 step) (4 bars); each then clasps hands with own partner, "dance around" in place (4 bars); ladies give left hands across in centre, dance full around (4 bars); each clasps hands with partner, "dance around" in place (4 bars). While the ladies are dancing with hands across, the gentlemen move slightly to the right, dancing short threes.

The four gentlemen now give right hands across in centre, dance full around (1-2, 3, 4 step) (4 bars); each then clasps hands with own partner, "dance around" in place (4 bars); gentlemen give left hands across, dance full around (4 bars); clasp hands with partners, "dance around" in place (4 bars)..

While the gentlemen are dancing with hands across, the ladies move slightly to their left, dancing short threes.

REPEAT BODY.

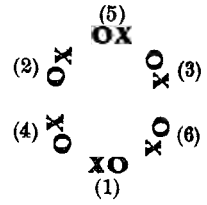
Rinnce na h-Éireann.

FINISH.

All right hands across, in centre, dance 1-2, 3, 4 step (3 bars); release right hands and give left hands across, dance back (3 bars); clasp partners' hands, "dance around" in place (2 bars); lead around (6 bars); turn, "hands over," salute (2 bars).

CÓN SÉ M-BEINT

(TWELVE-HAND REEL.)



POSITION—As shown in diagram. Couples No. 1, No. 2 and No. 3 are "leading" couples.

LEAD AROUND.

This is the same as in the 16 Hand Reel (16 bars).

BODY.

This is the same as in the 16 Hand Reel.

FIRST FIGURE.

The three "leading" couples dance first section of the second figure of the four-hand reel with couples on left (16 bars); and then the "repeat" of same figure with couples on right (lady No. 6 leading with gentleman No. 1, etc.), (16 bars).

REPEAT BODY.

SECOND FIGURE.

The ladies join right hands in centre, advance dancing 1-2, 3, 4 step (6 bars); each clasps hands

with partner, "dance around" (2 bars); gentlemen join left hands in centre, advance dancing 1-2, 3, 4 step (6 bars); partners clasp hands, "dance around" (2 bars).

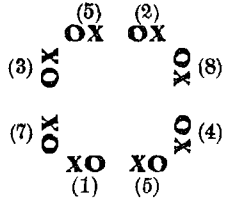
REPEAT BODY.

FINISH.

All join hands forming a circle, advance towards centre (2 bars); retire (2 bars); partners clasp hands "dance around" (2 bars); lead around to place, turn "hands over," and salute (10 bars).

CON OCT AV-VEJNT

(SIXTEEN-HAND REEL)



POSITION—Eight couples form in shape of a square, four head couples and four side couples. The couple at the left hand end of each head and each side is a "leading" couple. (Nos. 1, 2, 3, and 4.)

LEAD AROUND.

Clasp hands and lead around part way (6 bars) turn "hands over" (2 bars); return in opposite direction (6 bars); "dance around" into original positions (2 bars).

BODY.

Sevens and Threes

Gentlemen seven-step to right behind partners ladies at the same time seven-step to left in front; all then join hands forming a circle, and dance two short threes (4 bars); all seven-step back to place, gentlemen in front, ladies behind their partners, all join hands and dance two short threes (4 bars).

Hands Around Each couple "dance around" once in place (2 bars); leading couples join hands with couples on their left forming circles, each four dance to left in circle (4 bars); each gentleman joins hands with own partner, all "dance around" into original positions (2 bars).

Sevens and Threes As before (8 bars).

Hands Around As before, except that leading couples dance with couples on their right. (8 bars).

Half Chain Gentlemen give right hands to partners; then chain, giving left and right alternately until meeting respective partners with right hands, retain right hands and dance 1-2, 3, 4 together to place in the direction in which gentleman was dancing (16 bars).

Link Arms Leading couples dance with couples on left. Gentlemen link right arms, "dance around" (4 bars); release arms, each gentleman gives left hand to left hand of lady opposite (in each set of four), turn (2 bars); each gentleman returns to own partner (passing back to back), gives right hand to partner's right hand, turn into original positions (2 bars).

Right and Left Leading couples dance with couples on their right. Gentlemen exchange places dancing seven-step, to two bars of music, passing left shoulder to left shoulder

and face to face; ladies exchange places to next two bars, passing right shoulder to right shoulder and face to face. (While gentlemen dance sevens, ladies dance two short threes, and gentlemen dance two short threes while ladies dance sevens.) (4 bars.) Gentlemen seven-step back to place to left as before, and ladies meanwhile dance two short threes (2 bars); ladies seven-step to right back to position and gentlemen meanwhile dance two short threes in position (4 bars).

FIGURE.

The four head couples dance first. The four gentlemen join right hands across in centre, advance dancing 1-2, 3, 4 step (2 bars); each gives left hand to left hand of lady diagonally across from original position, (gentleman No. 1 to lady No. 2, etc.), half turn (2 bars); the four ladies then skip across to position of those directly opposite at other side of set, (lady No. 1 to position of No. 6, etc.), passing back to back, without taking hands, and each lady gives right hand to the gentleman in new position, turn (2 bars); each lady now advances and gives left hand to own partner, turn (2 bars). This leaves each head couple in position diagonally opposite from original position.

The four dancers now at each head of set join hands, advance in two straight lines to centre (2 bars); retire (2 bars); advance again (2 bars); all join hands, retain hands and retire, forming circle (2 bars); all then seven-step to right in circle (2 bars); dance two short threes (2 bars); seven-step

to right again in circle (2 bars); partners join hands and "dance around" into original positions (2 bars).

The four side couples now repeat the above (24 bars).

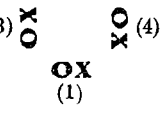
REPEAT BODY.

FINISH.

All join hands forming circle, advance towards centre (2 bars); retire (2 bars); partners join hands and lead around to place, turn "hands over" and salute (12 bars).

CAJP AN CÚJL AJRD

(HIGH CAUL CAP)



LEAD AROUND.

Couples lead around (gentlemen left arm to left arm), partners with hands clasped as in four hand reel (6 bars); turn, "hands over" (2 bars); lead back in the other direction (6 bars); "dance around" into "original position" (2 bars).

BODY.

Couples Seven-Step Across

Each couple has hands clasped. Leading and opposite couples seven-step to left in direction of side couples, side couples at same time seven-step to right in direction of leading and opposite couples, (gentlemen passing back to back, couples No. 1 and No. 3, couples No. 2 and No. 4 exchange places) (2 bars). Each couple now dances two threes in new position. While dancing threes hands are retained clasped, each couple turn bodies to right (see page 12) so as to be in position to return to own place (2 bars). All seven-step back to place, leading and opposite couples (No. 1 and No. 2) passing on outside this time, gentlemen back to back (2 bars). Returning hands clasped,

each couple dances two threes, at the same time turning to right into original positions (2 bars).

Leading and opposite couples now repeat same movements with the couples on their right, gentlemen passing back to back (8 bars). Release hands.

Double Quarter Chain

Each gentleman takes his partner's right hand in his right, turn (2 bars); release hands, each gentleman chains with left hand to lady on left of original position (2 bars); turns her in place (2 bars); chains back to partner with right hand (2 bars); and without turning, continues chain to lady on right with left hand (2 bars); turns her in place (2 bars) chains back to own partner with right hand (2 bars); turns her in place (2 bars). Release hands.

Half Chain

Gentlemen chain to right and ladies to left. Each gentleman gives right hand to own partner, then left and right alternately until meeting respective partners with right hands; partners clasp hands and lead back (side by side in direction in which gentleman was chaining), to place (6 bars); turn "hands over" (2 bars).

Beat Time and Right and Left

All beat palms of hands together (1-2) to first bar of music, beat palms (1-2-3) to second bar, mark time (tap 1-2) with right foot to third bar, mark time (tap 1-2-3) with right foot to fourth bar (4 bars). Leading and opposite couples dance "right and left" with couples on their left; that is, gentle-

man No. 1 exchanges place with gentleman No. 3, No. 2 with No. 4; dancing seven-step to left, passing each other face to face (2 bars); while gentlemen dance seven-step, ladies dance two threes. Ladies now follow their partners, dancing seven-step to right passing face to face, meanwhile gentlemen dance two short threes in new positions (2 bars). All again beat palms (1-2), (1-2-3), mark time with left foot (1-2), (1-2-3), (4 bars); all "right and left" (seven-step and short threes) back to "original position" (4 bars).

The same movements are now repeated, leading and opposite couples dancing "right and left" with couples on right (16 bars).

FIRST FIGURE.

PART I.—Leading and opposite couples dance with couples on their left.

Hands Around Four Gentleman No. 1 takes partner's left hand in his right; they advance towards couple No. 3 (2 bars); release hands, lady No. 1 passes between couple No. 3 and around gentleman No. 3, her partner meanwhile dancing two short threes in front of couple No. 3 (2 bars); gentleman No. 3 and both ladies join hands and dance around in ring to left (4 bars), gentleman No. 1 meanwhile dancing short threes; ladies now release hands, gentleman No. 1 comes between them and takes their hands, all four dance in ring to left (4 bars); couples separate, each gentleman joins both hands with partner, "dance around" into original position (4 bars).

Couples No. 2 and No. 4 dance same movements at the same time.

PART II.—The leading and opposite couples now repeat the above (16 bars) with couples on their right. Couple No. 3 advances to No. 2 and couple No. 4 to No. 1.

REPEAT BODY.

SECOND FIGURE.

Arch Arms

Leading and opposite couples dance with couples on their left,—couple No. 1 with No. 3, couple No. 2 with No. 4. Couples No. 1 and No. 2 commence to arch arms.

In the following, the movements of No. 2 and No. 4 are the same as those of No. 1 and No. 3, and all are dancing at the same time:

PART I.—Partners of couple No. 1 take both hands, lady's right in gentleman's left, and lady's left in gentleman's right; they half-turn bodies to right so that gentleman faces out from centre of set; gentleman releases lady's left hand from his right, they raise the other hands to form an arch of arms, meanwhile opposite couple advances (1 bar); lady No. 3 passes under arched arms of couple No. 1, gentleman No. 3 meanwhile dancing (1 bar); couple No. 1 join hands again, turn half round to right so that lady faces out from centre of set, (in turning thus, couple No. 1 should move slightly towards the original position of couple No. 3), gentleman releases lady's

right hand from his left, they raise the other hands to form arched arms (1 bar), gentleman No. 3 passes under arms of couple No. 1 (1 bar); partners of both couples now join hands and "dance around" into new positions (4 bars).

The above movements are immediately repeated, couples No. 3 and No. 4 arching arms. After 8 bars "original position" is reached.

PART II.—Leading and opposite couples now dance with couples on their right,—couple No. 1 with couple No. 4, and No. 2 with No. 3. Couples No. 3 and 4 commence to arch arms. The movements in Part I are repeated and "original position" is reached in 16 bars.

REPEAT BODY.

Finish

Partners clasp hands, all couples "dance around" the confines of the set in circle (each couple in describing circle make four full turns of bodies to their right) (8 bars); retaining hands clasped, all lead around as usual to place (6 bars); turn "hands over" salute (2 bars).

PORT CEATHAIR

(FOUR-HAND JIG.)

O X Opposite Couple

X O Leading Couple

LEAD AROUND.

The two couples face each other, each gentleman holds partner's left hand in his right. Couples lead around (gentlemen left arm to left arm) (6 bars); turn hands over, release hands (2 bars). In the turn hands over of the four-hand jig the gentleman's right hand and the lady's left hand, which are clasped, are raised over the lady's head and the lady turns body to her right under them. Each gentleman now takes partner's right hand in his left, and leads back in opposite direction (gentlemen right arm to right arm) to place (6 bars); partners take both hands, and dance around once, coming to rest in original positions (2 bars).

BODY.

Seven-Step and Point

Gentlemen seven-step to right behind partners, point once in new position with right foot; ladies at the same time seven-step to left, in front, and point once in new position with left foot (4 bars). Each then seven-steps to original position,

gentlemen passing in front of partners (2 bars) all point once, (gentlemen with left foot and ladies with right) (2 bars).

Half Right and Left — Partners clasp hands, "dance around" once in place (2 bars); gentlemen exchange places, passing left arm to left arm, ladies exchange places immediately, passing right arm to right arm (4 bars); all now point once in new positions, gentlemen with left foot and ladies with right (2 bars). (It will be noted that the point is in each instance done with the foot further from centre of set.)

Seven-Step and Point — Repeat as above. (Couples have exchanged sides.)

Half Right and Left — Repeat as above. This brings the dancers back to "original position."

FIRST FIGURE.

Advance Through Center — Leading gentleman takes partner's left hand in his right, both advance side by side towards opposite couple (2 bars); pass between and beyond them, release hands (2 bars); gentleman and lady now half-turn bodies towards one another, gentleman at same time takes partner's right hand in his left, return between opposite couple, release hands (2 bars); leading lady takes opposite gentleman's left hand in her left, and her partner takes opposite lady's right hand in his right, all turn (2 bars); partners of leading couple meet again behind opposite couple,

lady gives right hand to her partner's left, and both continue side by side, to own place, release hands (2 bars); half turn bodies towards one another, gentleman takes partner's left in his right, advance again (2 bars); release hands, leading gentleman gives left hand to opposite lady's left, and leading lady gives right hand to opposite gentleman's right, all turn (2 bars); partners of leading couple return to place without joining hands (2 bars).

Opposite couple repeats the above without loss of time (16 bars).

Note.—While leading couple is dancing, the opposite couple beats time to the music, in place, except when giving hands as directed, when the 1-2, 3, 4, *step is danced. The same applies to leading couple, when opposite couple is dancing.*

REPEAT BODY.

SECOND FIGURE.

Center Meet

Leading gentleman and opposite lady advance quickly towards one another, clasp hands, dance seven-step to gentleman's right (2 bars); point once (gentleman with right foot, lady with left) (2 bars); release hands and quarter-turn bodies (gentleman to his left and lady to right), lady takes own partner's right hand in her right, gentleman takes own partner's left hand in his left, all turn in place, leading gentleman and opposite lady meet again in centre at opposite sides of own partners (4 bars); clasp

hands, seven-step to gentleman's left (2 bars); point once, (this time gentleman with left foot and lady with right) (2 bars); release hands, quarter-turn bodies (gentleman to his right and lady to her left), gentleman gives right hand to own partner's right, and lady gives left hand to own partner's left, all turn into "original position" (4 bars).

Opposite gentleman and leading lady repeat the above immediately (16 bars).

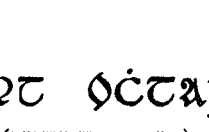
REPEAT BODY,

FINISH.

All give right hands across, dance 1-2, 3, 4 step around (3 bars); release hands, all half-turn bodies to right, give left hands across, return to place (3 bars); partners join both hands and dance around in place (2 bars). Each gentleman retains partner's left hand in his right, all lead around in circle, gentlemen left arm to left arm, to place (6 bars); turn "hands over," salute (2 bars).

Port Octain

(EIGHT-HAND JIG.)



Position Partners stand as shown above, holding hands as in the Four Hand Jig.

LEAD AROUND.

This is the same as the lead around in the Four Hand Jig (16 bars).

BODY.

Seven-Step and Point Gentlemen seven-step to right behind partners, and point once with right feet; ladies at same time seven-step to left in front of partners and point with left feet (4 bars). Gentlemen now seven-step back to place in front of partners, and ladies seven-step back to place behind the gentlemen; all point once, gentlemen with left feet and ladies with right (4 bars).

Skip Across The four gentlemen cross to opposite ladies, No. 1 and No. 2 passing first in centre, and followed immediately by No. 3 and No. 4, all passing right arm

to right arm (2 bars); gentlemen turn opposite ladies with left hands (2 bars); each passes to lady on right of original position (2 bars); turn with right hand (2 bars); gentlemen again skip across to opposite ladies as before (gentleman No. 1 to lady No. 3, etc.) (2 bars); turn with left hand (2 bars); pass to own partners (2 bars); turn with right hand (2 bars).

Swing Into Line

Partners join hands, leading couple swings in place and faces outward from set, at the same time couple No. 3 turns and swings into line behind the leading couple (lady behind lady and gentleman behind gentleman), couple No. 4 also turns and swings into line, in third place, couple No. 2 swings into line in fourth place (all in 2 bars); partners of leading couple turn outwards from each other and advance by 1-2, 3, 4 step as far as position held by couple No. 2, gentleman going to his left and lady to her right; other couples follow similarly. Arriving at that position, partners turn in towards each other, gentlemen taking ladies' left hands in their rights, and couples lead up to place, forming two lines, gentlemen facing own partners (6 bars); point twice (4 bars); partners clasp hands and swing into original position (4 bars).

Set All Around

Partners release left hands only, turn bodies half around (2 bars); all gentlemen take left hands of ladies now on left (thereby making a full circle, gentlemen facing out, ladies facing in), point once (2

bars); all release right hands, gentlemen turn ladies on left (2 bars); return to own partner, with right hand, turn in place (2 bars).

Right and Left

Leading and opposite gentlemen exchange places with gentlemen on their left (No. 1 with No. 3, No. 2 with No. 4), dancing seven-step to left, passing each other face to face (2 bars). While gentlemen seven-step, ladies beat time. Ladies then exchange places, dancing seven-step to right and passing face to face (2 bars); gentlemen at same time beating time in their new positions, and, turning bodies to right, get into position to return. At the next two bars, gentlemen seven-step as before back to place, and ladies beat time, turning bodies to left to get into position to return (2 bars); ladies seven-step back to place, gentlemen meanwhile beating time in original positions (2 bars).

FIRST FIGURE.

Figure of Eight

Leading and opposite couples advance to centre (No. 1 and No. 2) (2 bars) retire (2 bars); clasp hands, swing partner once, half-turn bodies to right, moving towards centre of set at the same time and release hands, leaving lady in position to go between couple on left of original position (4 bars); lady circles around lady of this couple, and follows her partner, who dances slowly between the couple on right of his original position and advances into place (6 bars);

clasp hands, and dance around into "original position" (2 bars).

Couples No. 3 and No. 4 repeat the above immediately (16 bars).

REPEAT BODY.

SECOND FIGURE.

Circle and Hands Across

Leading and opposite couples dance with couples on their left (No. 1 with No. 3, and No. 2 with No. 4).

Each sub-set of four join hands and dance around in circles to right (4 bars); give right hands across, dance 1-2, 3, 4 back to place (4 bars), partners join hands and "dance around" in place (2 bars); each gentleman gives left hand to opposite lady, turn, right hand back to partner, (gentlemen passing back to back) turn, (6 bars). All are now in original positions.

Repeat, leading and opposite couples now dancing with couples on their right (No. 1 with No. 4, and No. 2 with No. 3) (16 bars).

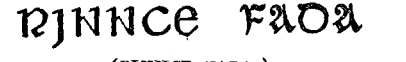
REPEAT BODY.

FINISH.

All join hands, forming a circle, advance to centre (2 bars); retire (2 bars); all dance two short threes (2 bars); each couple join hands, "dance around" in place (2 bars); each gentleman retains partner's left hand in his right, all "lead around" as usual (6 bars); turn "hands over," salute (2 bars).

RINNCE FADA

(RINNCE FADA.)



Position

Partners stand facing each other, ladies on one side in line, and gentlemen opposite them in line, as shown in above diagram. Each set consists of six couples. The head couple is that in which the gentleman's left arm is out from the line of gentlemen.

At the beginning of the dance Nos. 1, 3 and 5 are "leading" couples; Nos. 2, 4 and 6 are "second" couples.

Point

All couples commence the dance at the same time. Couple No. 1 dances with No. 2, No. 3 with No. 4, and No. 5 with No. 6. Each of these sub-sets of four "point" twice with right foot (4 bars). While "pointing" all the gentlemen must stand in a straight line, and all the ladies likewise.

Right Hands Across

Each sub-set of four join right hands across (ladies' hands are joined over gentlemen's) and dance 1-2, 3, 4, around, to position (4 bars);

release hands. Gentlemen and ladies get into their respective lines on the fourth bar.

Point — Each sub-set of four point twice with left foot (4 bars).

Left Hands Across — Each four join left hand across, and dance 1-2, 3, 4 around to position (4 bars), release hands. All the ladies are now *back into line* again, and all the gentlemen are *back into line*.

Advance Down Centre — Leading gentleman in each set of four takes partner's right hand in his left, both advance down between lines of dancers (2 bars); release hands, gentleman taking partner's left hand in his right, return to place, release hands (2 bars).

Couples Circle — Gentlemen of each leading couples pass around at back of gentlemen of their respective second couples, that is the couple immediately below them; ladies of leading couples, at the same time, pass around at back of ladies of second couples (2 bars); partners of leading couples meet below second couples and clasp hands, they dance back between second couples (2 bars); partners of second couples immediately clasp hands, and the couples in each sub-set dance around each other in circle (No. 1 and No. 2, etc.), "second" couples finishing in places vacated by "leading" couples, and "leading" couples coming to rest in places vacated by "second" couples (8 bars).

The positions are now:

O O O O O O
X X X X X X
2 1 4 3 6 5

Point

Couple No. 1 dances with couple No. 4, and couple No. 3 with No. 6 (couples Nos. 2 and 5 rest). They repeat all of the above movements, and the positions now become::

O O O O O O
X X X X X X
2 4 1 6 3 5

All couples dance again. Couples Nos 2, 1 and 3 become the leading couples. The movements are thus continued, the couples that dance changing places each time. When each new couple reaches the head or foot of the set they must perforce rest in these positions for 32 bars.

The dance is concluded when all couples have returned to their original positions.

As couples No. 1 and No. 6 reach positions before the others, they must rest there until the four intermediate couples finish, that is, for 32 bars. Each set thus remains intact until the dance is finished, and, especially in cases where a large number of dancers participate, much confusion is avoided.

Note.—When dancing the "point," the dancers in each set must be in two straight lines, partners facing one another—the gentlemen dancing side by side at a distance of not more than two feet from one another, and the ladies likewise.

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